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AN AMERICAN ART STUDENT. *Miss Estelle R. Manville*, daughter of Mr. and Mrs. H. Edward Manville, who is studying the fine arts in Paris and other European art centers. She was recently presented to the King and Queen at the court of St. James, London.

THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST

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VOL. VII

SEPTEMBER, 1923

No. 1

Wood Engraving

BY TIMOTHY COLE

In the estimation of Joseph Pennell, Timothy Cole is without a peer among the world's best wood engravers. His article, which begins in this issue and which will be illustrated, is especially interesting in view of the fact that the art of wood engraving, while not passing "off stage," is undergoing a change from an elaborate to more open and less tedious methods in technique. An engraving by Mr. Cole will appear in the October issue.

It would appear on first consideration that the activities of industry and commerce must lead those of the arts, as they seem to be among the first pursuits in this mundane constitution of things, and it is undeniable that without bread, without at least the gross groceries of existence, we can have but little stomach for the higher realms of fancy or imagination—for poetry and the fine arts. There must be a clearing for the foundation before we can erect the house—a ploughing of the field and a planting before we can enjoy the harvest.

"First the natural and afterward the spiritual," as the apostle says, and thus it is supposed that art follows in the wake of commerce—that only when a community becomes very rich does it think of decorating the walls of its public buildings with works of art and its squares with masterpieces of sculpture. And as it is true that the artist must have the wherewithal before he or she can indulge the muse, an added argument is thus lent to the supposition that art follows the lead of wealth. But long before the dawn of history, before civilization and the invention of money—as far back as we can trace the footsteps of humanity—art was a passion among men. Beauty, even from time immemorial, had

dominated the beast and was silently at work ameliorating the brute in man's nature.

Paul's dictum of placing the natural before the spiritual will not serve here for, since the natural is but food to the spiritual, it would be placing the cart before the horse to give the natural or material the preference over and above the spiritual. Our material appointments and laborious businesses are to the end that we may crown it all by, say, a quiet moment with a book, a lecture or a musicale or some such intellectual treat as the present exhibition of prints affords. Art leads and lights the way to a higher civilization, and the works of our past and present geniuses are such as in Emerson's words, "Fan and flame of human endeavor and raise the standard of civil virtue amongst mankind."

There are many who believe—and we doubtless will agree with them—that only through the power and beneficence of beauty will the world ever be saved. We artists are, of course, the saviours, and by the word "artists" is included a legion of workers in the cause of beauty: poets, painters, architects, composers, musicians, sculptors, actors, play-writers, novelists, landscape gardeners, jewelers, milliners, dress-makers, beauty parlors, and a host of others among whom may be mentioned engravers.

With these, love propels and beauty beckons eternally. True, with many it may be love of money, but this may not be incompatible with a noble endeavor to achieve the best and highest results. Love and beauty seem to be natural and inseparable companions. It is impossible to love that which appears to us to be ugly or undesirable. Beauty is one of the things



WOOD ENGRAVING

Courtesy Strathmore Paper Co.

that powerfully affects, and calls forth, our love. It has been said, and with truth and by no less a personage than the one who says that love is the life of man, for if we remove the affection which is of love, can we think anything? Can we do anything? Certainly we cannot. And if we can't think or do anything, we must be dead. But as there must be objects—or affections—that influence us from the time we are born till we die, it must be evident that love and the affections, though theoretically distinguished, cannot in fact be separated.

From this it must follow that the more beauty we can embody in the things we do, the more life we will engender, not alone in the beholder but in ourselves. The Greeks have depicted beauty as riding upon a beast. They are full of symbolism and the implication here may seem to point to the fact that the spiritual is founded upon the natural, even as it grows out of and is as inseparable from it as body and soul. The artist naturally acquires first his technique before he can give body to his conceptions. Art not only rides upon technique but in it, since they are one, as force and matter, and are inconceivable as existing alone as entities. To profess no interest in the technique of art is to have no interest whatever in art. If we take from a poem its meter, its rhythm, and its words or from an engraving or etching their lines (things which constitute their technique),

the conception of the one or the poetic thought of the other does not, as some opine, remain behind; there remains nothing. The poetry or engraving is born simultaneously with those lines, those words, that rhythm and that meter. Art, therefore, like the force and matter of the physical world, is inseparable and inconceivable apart from its physical substance. The ringing of a bell awakes another sound—an harmonic—in the air.

Bold black lines printed upon white paper cause the white interspaces to glisten and give a luminous quality to the tint. The black lines evoke this effect. Gray the black lines and the luminosity is reduced. It is, therefore, certain that technique is at the base of art, and technique differs as the material or matter of each art differs, and without matter there is no giving "to airy nothingness a local habitation and a name"—no stuff in which imagination may create an image. Moreover, any difference that may exact a corresponding difference between the qualities of temperament and imagination in the artists who practice them.

R. M. Stevenson, in his eloquent and instructive book on Velasquez, speaking of the "dignity of technique" says, "It is not the lover of pictures, but the devotee of his own spiritual emotions who needs to be told that technique is art, that it is as inseparable from art as features from facial expression, or as body from soul in a world



"UN MARABOUT A RABAT"

—Wood Engraving by Mammeri. Brooklyn Museum

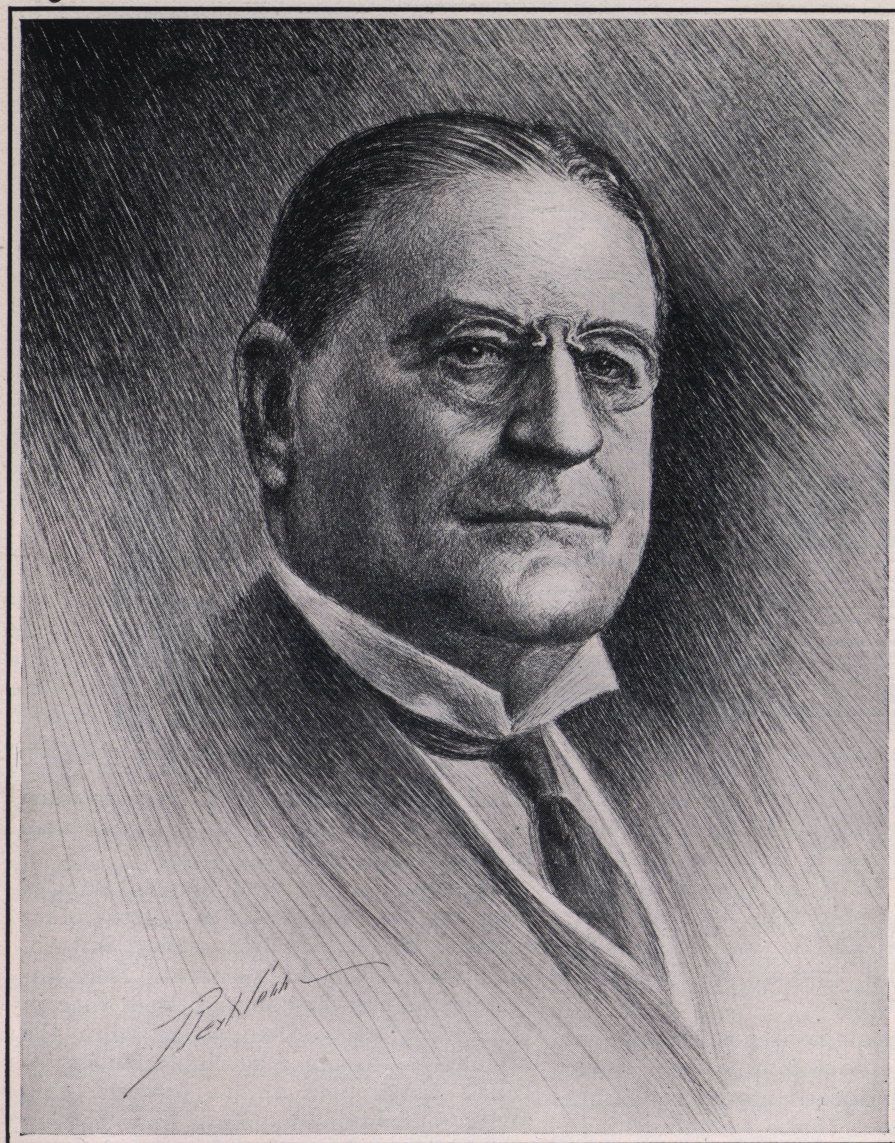
where force and matter are one, and inconceivable, as separated. In fact, the man who has no interest in technical questions has no interest in art; he loves it as those love you who profess only love for your soul." (He would be an unsuccessful lover who should approach his love after that Platonic fashion.)

And again technique is not hateful, but only the point of view it expresses. There is a silly unimpassioned mind which looks on nature without choice between things, which seems choked with trifles, which possesses no touchstone in its emotions wherewith to distinguish the important from the foolish. There may be such a thing as mere technique, but it is not what the vituperator of realism would have it. In words, it is nonsense verses. In music, it is such as Paganini often astonishes us with in his violin pieces; in paint mere decorative consistency without the meaning or emotion of truth to nature, and I might add, from the engraver's point of view, it is dealing with the superficies of an original and thereby missing its inner meaning, breadth of tone, softness and ensemble—nosing into painting; a characteristic which

called forth Rembrandt's indignation when he told such a trifter that "pictures were not made to be smelled."

Technique is the very life and soul of engraving and differentiates it from other forms of the graphic arts as they, in turn, are distinguished by its means from engraving. There has never been a time in the history of wood-engraving when the art has been more appreciated for its intrinsic worth than at the present. One factor contributing to this is its increasing rarity; for, as far as it is an art of reproduction—the reproduction of painting—it will soon be a thing of the past, since no one, in these fast days, would devote the time necessary to the acquirement of sufficient skill in it without at the same time being able to earn a little at it while learning, which is not possible now, as it was before the rapid half-tone process came into the field.

Another factor contributing to the greater appreciation of engraving may be found in the fact that art is nowadays being more and more cultivated. There are now more schools teaching it, and applying it to industry as well; and the sense of beauty



GENERAL
WILLIAM C.
HEPPEN-
HEIMER

*from an
etching by
Bert Cobb.*

PATRONS
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thus quickened has awakened a livelier interest in wood engraving. Those whose perceptions have thus been aroused look more keenly into an engraving, and by noting its varied textures—the character and manipulation of its lines and stipples—learn to distinguish a wood engraving from an etching or lithograph; or a mezzotint or copper-plate engraving from a photoprocess cut or a mechanically ruled steel engraving.

Mistakes then will not be committed of so droll a nature as I have frequently had occasion to meet with, in people to whom I have been introduced for the first time.

They had gathered some idea of Cole's "Voyage of Life" from those large mechanical steel engravings after the original, executed years before my time, and they would say—by way of compliment—"I have seen your 'Voyage of Life' and I'm most pleased now to meet with its author." To which I would respond, "Ah, yes. It was a long time ago when I did that thing; away back in 1840 when I was fifty years of age." And so I would leave them with an exalted idea of my venerableness. It must be for this reason that, on meeting with some people for the first time, they have expressed themselves as astonished

SENATOR
EDWARD I.
EDWARDS.

*from an
etching by
Bert Cobb.*



PATRONS
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at finding me so young looking when they had expected to meet with an old hoary patriarch of the Rip-Van-Winkle order.

From the very first introduction of the cheaper mechanical photographic methods, engraving on wood, instead of being injured thereby has, on the contrary, steadily mounted to a higher plane. In earlier days it was considered as a trade; it is now recognized as an art.

When the halftone process appeared about 1881, engravers and artists saw that its one great advantage, aside from its cheapness, lay in its greater accuracy of giving form, it being photographic.

What few engravers survived the inroads of "process" applied themselves diligently to the more faithful delineation of form, and so "process" was left behind in the race so far as an artistic portrayal is concerned; for the first criterion of an engraving, if it is to be a reproduction must ever be the original from which it is made. Where the halftone process fails is in its inability to give the full volume of the tone of the original in its light-and-shade values. It is properly styled "halftone," and more than this, it fails from its very nature of a uniformly flat mechanical texture, to give anything analogous to the variety of quality

of the various lights and shades of the color values of a painting, which engraving, by the employment of various textures, is enabled largely to accomplish. There is a sobriety and dignity in black and white, owing to its uniformity of tone, that is wanting in a variously colored work of art. It is to a uniformity of tone that the work of great artists tends. Rembrandt's late work takes on a uniform golden tone. Carriere's later paintings lend themselves admirably to black-and-white rendering because of their tissue of rich, warm grays, and this is true of Whistler with his black and gray, and of the mature works of Valasquez. R. A. M. Stevenson, speaking of this says, "That as a child he was fond of engravings after certain pictures, but when he saw some of the originals, he was astonished that the painter should have spoilt the nobility of his work by staining it with unnaturally bright and spotty coloring." The breadth and solemnity of the black and white had disappeared like the grandeur of a figure when it is tricked out in tinsel and motley. The black-and-white medium and the Venetian glow, different as they are agree in being quite arbitrary expressions of the combined effect of color and light. As all art is a convention, he merely marks the difference between such forms of art and naturalism without implying anything of praise or blame. The uninitiated—the layman—likes this-or-that engraving, or etching, in preference to another not because of any deference to the lines in either, but principally for the subject. A poor engraving of a great work of art is to him of more account than a good rendering of an indifferent or bad subject; which, of course, is the proper attitude, since engraving is a means to an end and not an end in itself. No one values an engraving for its lines merely except, perhaps, engravers; an engraving to be of any lasting value must in the first place be a faithful transcript of a great work of art (speaking of it as a medium of reproduction), and in the second place, it must be well engraved; its lines or technique must be expressive of the thought or manner in its original, must supplement its intent and be conclusive in their meaning and character, and at the same time, they must be so incisive and determined in their cutting that they

will be printable for otherwise they would amount to nothing. Engraving (as with pen-drawing, etching or painting) is synthetic in its manipulation; the engraver endeavors to gather together in a stroke, or a few touches, something that will be an abbreviated representation of the quality in the subject he is cutting. Art is a calculation, a matter of selection, an arrangement, a combination, a reduction, an abridgement—in short, a synthesis of nature. On this Emerson observes, "What is that abridgement or selection we behold in all spiritual activity but itself the creative impulse? For it is the inlet of that higher sense by simpler symbols. What is a man but nature's finer success in self explication? What is man but a finer, compacter landscape than the horizon figures—nature's eclecticism? And what is his speech, love of painting, love of nature, but a still finer success? All the weary miles and tons of space and bulk left out, and the spirit or moral of it contracted into a musical word or the most cunning stroke of the pencil?"

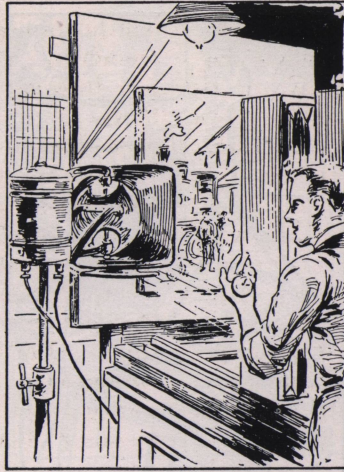
The engraver's work should illustrate this (and the same, of course, is true of the etcher's); his is a synthesis of his original as the artist's is of nature. His is a reduction, an abridgement. Since he cannot give all that his original exhibits, he aims at reporting its silent features. Apropos of this subject, George de Forest Brush once wrote me many years ago when I had an engraving to make from a photograph of one of his pictures. The original was in America, but I was in Europe engaged on the old masters. He wanted to explain to me how I could simplify matters in the management of his picture (which was in effect the course I was pursuing in the treatment of the Old Master series).

He said: "When you lay a sheet of tracing paper upon the photograph, a thousand little accents disappear, also many darks are equalized and become one, and yet the beauty of the work is none the less but on the contrary, is enhanced. So one is reminded how much that is in the original can be dispensed with, and to what advantage on the human side; that is, if we turn the problem of values into three or four instead of fifty, the expression will surely gain."

(Continued in our next issue)



1.—Painting the original drawing in oils on canvas



2.—Photographing the original for the various colors



3.—Developing the negative in the darkroom

From Easel to Cover

BY AUSTIN C. LES CABOURA

Offset lithography as applied to magazine covers. Article and drawings courtesy of the "Scientific American," New York.

The artist of today has an unlimited audience. His art may become known to tens of thousands—even to millions upon millions of persons; yet, strangely enough, this very condition often means that his original paintings are seen by few persons aside from the craftsmen who process them from the master subject to the numerous reproductions. In fact, this is the age of commercial art, and by far the greater number of paintings today are made not so much with their actual appearance in mind as with their reproduction qualities. In a word, most of our present-day paintings are made to please the camera, so to speak.

A case in point is the *Scientific American* or *Shadowland* covers. The originals for all our cover illustrations are generally oil paintings on canvas, measuring 17 x 22 inches. Up till some four years ago the covers of this journal were printed by the process color method, on regular printing presses; but of late years the offset lithography process has been developed to such a point that there is no longer doubt about its superiority for faithful reproduction, especially in colors, and for rapid work. In fact, it is ideal for publishing purposes. Hence it is our purpose here to describe

how our original oil paintings are reproduced on our covers, while the accompanying sketches depict the progressive steps of the process.

The original oil painting is the result of an idea originating in the editorial rooms. Sometimes the idea is due to a bit of current news, a clipping from a technical journal or government report, or again a photograph or contribution. The idea is given to the artist, who works up a rough color sketch in order to show how the subject will work out. The rough sketch is generally subjected to a number of changes, both in composition and distribution of color. With these final data to go by, the artist transfers the details of the rough sketch onto a large canvas and works up the original painting with painstaking care, as shown in our first sketch.

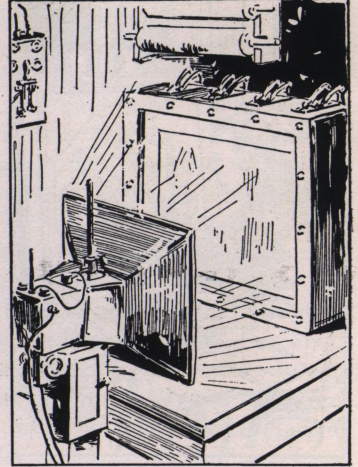
The painting, after being approved with or without final changes, is now ready to be reproduced. The first step is the photographing of this original and the separation of the color values, which is shown in the second sketch. Anyone familiar with color photography knows that certain color filters cause certain colors to be filtered out while others are permitted to pass through and register on the negative in the camera. This is precisely the basis of color reproduction processes. The photographer places the original before the camera, illuminates



4.—Retouching and opaquing the various negatives



5.—Drying the sensitized zinc plate over gas stove



6.—Printing the negative image on to the sensitized zinc

it by means of powerful arc lamps, and carefully racks his camera back and forth until the proper sized image is obtained on the ground glass. Then he focuses the image as sharply as possible.

The original is now photographed with various color filters in order to separate the different colors and obtain a yellow, red, and blue negative—the three primary colors, and black. The black plate is necessary for a sharp, clean-cut reproduction. Do not misunderstand this statement: the negatives are not colored yellow, red, and blue; but they do contain the latent values of each of these colors, so that when they are printed onto sensitized metal plates and those plates are duly processed, they will render the correct values of their respective colors so as to produce a faithful reproduction of the original.

Wet plate negatives are employed in this photographic work, which is virtually identical to the photo-engraving process. The wet plates are simply large pieces of heavy glass coated with wet collodion carrying a relatively slow emulsion. That is to say, it is not very sensitive to light, as compared with the highly sensitive emulsions of dry plates and films. The image is not permitted to fall directly on the wet emulsion, but must pass through a fine screen as in the case of the usual half-tone plate making. This fine screen breaks up the image into a pattern of dots, with any desired degree of fineness, depending on the screen selected. Screens are identified by the number of lines to the linear inch, the greater the num-

ber of lines the finer the dot pattern.

Once the image is registered on the wet plate, the latter is removed in its plate holder to the dark room. Holding the negative plate by one corner, as shown in our third sketch, the photographer merely pours the developing solution on the wet collodion plate and manipulates the plate rapidly so as to spread the solution over the surface in an even coat. The image soon develops, after which the negative is fixed in the usual manner so as to remove the free silver and leave only the desired blacks and half-tone values.

As accurately as the camera does its work of reproducing the color values of the original painting, it is always necessary to retouch the various negatives in order to emphasize certain features and to subdue others. This work is done by expert retouchers and is known as opaquing, shown in our fourth sketch. Certain parts of the negative which are not to be shown in the print are painted out with opaque ink, and others are strengthened the desired degree.

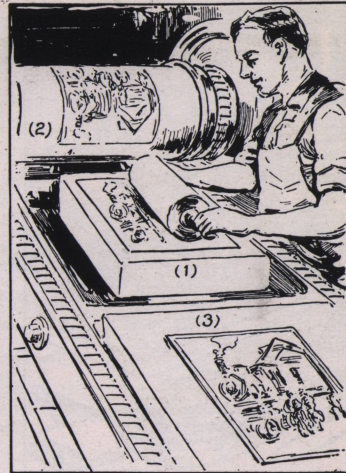
The next step is to prepare a zinc plate for each negative. The zinc plate is coated with a sensitizing solution and dried over a gas stove. In order to heat the plate evenly, it is held over a gas stove and twirled around quite rapidly by the simple arrangement shown in our fifth drawing. Once the zinc plates are ready, they are placed behind their respective negatives in a large printing frame and printed by means of the rays from a powerful arc lamp, as shown in our sixth sketch. Considerable pressure



7.—Rolling up the zinc plate image with heavy ink



8.—Etching the zinc plate image with acid-soaked brush



9.—Proving the zinc plates on a special offset proving press

is brought to bear on the negative and zinc plate, and the heaviest kind of plate glass has to be employed in the printing frame.

With the image now transferred to the zinc plate, the latter is gone over with heavy ink. The ink is applied by means of a rubber roller, as shown in our seventh sketch. Successive applications of ink cause certain parts of the zinc plate to be heavily coated, while others remain untouched and clear. The zinc plate is now ready for etching. The acid etching solution is applied with a wide brush, as shown in our eighth sketch. The ink coating protects certain parts, while others are bare to the attacks of the acid. In this manner the image now becomes mechanically engraved on the zinc plate in a definite dot pattern.

At this stage it becomes possible to prove the offset plates, so as to make certain that the work is satisfactory. Indeed, the success or failure of an offset job depends primarily on the quality of the plates, hence it is well to prove them, in the parlance of the trade. For this purpose a miniature offset press is used.

Offset work, we may just as well say here, is, as its name implies, the printing of a plate by offsetting it on a rubber blank, which latter member then prints on the paper. Consider three cylinders revolving in mutual contact. The upper one is the plate, the middle is the rubber blanket, and the bottom is the paper. The impression on the plate is printed on the rubber blanket, dot for dot, just the same as the dots of the original plate. As the cylinder

revolves the print or impression comes in contact with the paper, which is held to the pressure cylinder by means of a row of grippers similar to those used on the usual cylinder press. When the ink impression on the rubber blanket comes in contact with the paper each dot or line is pressed into the paper, whether it is rough or smooth, without smashing or spreading, but with clean, sharp impression.

Perhaps we are getting somewhat ahead of our story in describing the principles of the press work in offset lithography, but it is necessary to make clear what the workman is doing in the ninth sketch. The proving of plates follows the same general scheme as the press work. The zinc plate is placed at 1, on a stone block, and is carefully inked. The cylinder 2, covered with a rubber blanket, is rolled along and passes over the zinc plate, so as to receive the impression from the zinc plate. Rolling still farther along, the roller comes in contact with the piece of paper shown at 3, impressing the image onto the paper. Thus the zinc plate transfers its image onto the rubber blanket, which in turn transfers it to the paper. In the case of *Scientific American*, *Shadowland*, *Beauty*, and other elaborately colored covers, the zinc plate for each color has to be proved in turn, and great care is exercised so that the successive plates, inked with their respective inks, will be impressed on the same sheet of paper so as to give the final reproduction in full color. The care comes in registering the various plates so that



10.—Making the transfer sheets from the zinc plate original



11.—Graining the aluminum plate by means of rolling marbles



12.—Laying the impressions in position on to the aluminum sheet

their images will fall in the exact same space on the sheet of paper, making for perfect superimposition.

The colored proofs are submitted to the editors for their approval. Occasionally certain improvements may be suggested. Thus the colors may be too vivid, or the background may be too strong for the foreground, or the retouchers may have been too artistic in their efforts to strengthen the negatives. With the colored proofs once passed upon, the process moves on to what is called the transfer phase.

The method of duplication of a single plate onto the large plate from which the covers are actually printed is accomplished in the same way in which transfers are made for the stone lithographic process. It must be remembered that up till this time we have had but a single set of plates to deal with, and it is obvious that if a single set of plates were employed for the actual presswork, the time required would be considerable on an edition running into one hundred thousand and over. Hence it now becomes necessary to transfer the zinc plates onto another printing surface, and to obtain four sets of plates instead of one, so as to reduce the press work to one-fourth the running time. Each zinc plate is rolled up with ink, and the transferer pulls an impression direct from the zinc plate onto a sheet of India paper coated with a thin application of gum and glycerine, as shown in our tenth sketch. If four sets of plates are to be used for printing, four good proofs of each zinc plate must be pulled.

Meanwhile the printing plate must be prepared. It consists of a sheet of rather thin aluminum, the surface of which must be properly grained to receive the transferred image. The graining is done by means of a rocking table, driven by an electric motor. The table carries a large shallow tank in which is placed the aluminum plate, covered with hundreds of marbles and a thin layer of special liquid. The rocking action of the rocking table causes a steady flow of marbles over every portion of the aluminum surface, as shown in our eleventh sketch, with a resultant fine grain finish.

The next step takes up back to the thin sheets of India paper carrying the impressions from the zinc originals. These India paper sheets are now carefully mounted on a heavy sheet of cardboard, by means of little sharp-pointed steel tools. A slight blow with the sharp-pointed tool causes the thin paper to stick to the heavy cardboard. The sheets are mounted with due thought given to the registering of the other companion plates of the same cover illustration. Various pieces of transfer paper can be mounted on the cardboard; in fact, one is surprised to note the ingenious manner in which the men engaged in "sticking up the sheet" can patch various advertisements, covers and other pieces of typography together.

The cardboard "form" being duly prepared, it is placed face down on the aluminum plate, as shown in our twelfth sketch, and passed through a press which exerts a



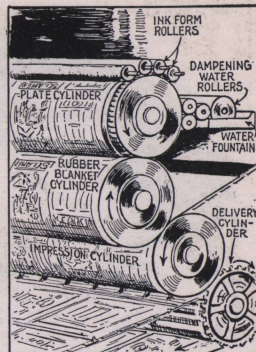
13.—Removing the transfer sheets from the aluminum sheet



14.—Etching the aluminum sheet by means of acid-soaked sponge



15.—Clamping the aluminum sheet on the roller of offset press



16.—General principle of the offset press and how it works

heavy pressure. When sufficient pressure has been applied, the India paper transfer sheets are found to be firmly held on the aluminum sheet. They are carefully removed with the aid of a moistened sponge, as shown in our thirteenth sketch, leaving the inked images on the aluminum. These images are successively etched by means of a sponge moistened with the acid solution, as shown in our fourteenth sketch, and re-inked, until a satisfactory mechanical image results.

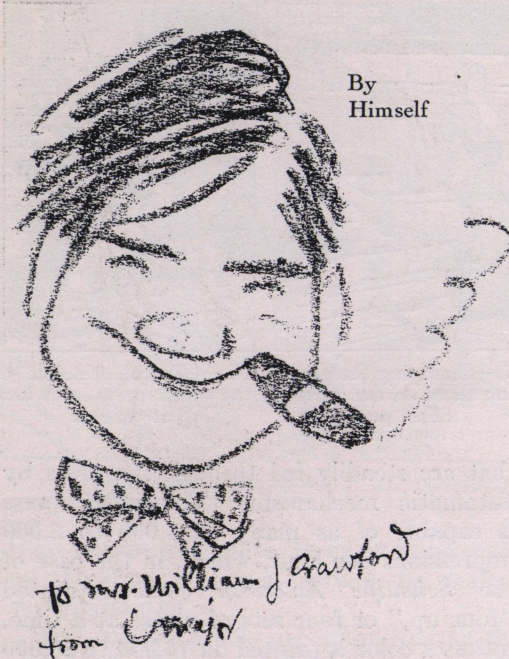
At this stage of the process we have an aluminum sheet containing the four sets of images for the yellow image, another aluminum sheet containing four sets of images for the red, still another sheet containing the four sets of images for the blue, and a final one containing the four sets of images for the black. These aluminum sheets are now placed on different offset presses and clamped on the cylinders, as shown in our fifteenth sketch. Obviously, the yellow plate receives yellow ink of the proper shade, the red receives red ink, and so on. The "sticking up" of the cardboard form has been done in such a careful manner that the spacing of the various images on all the aluminum sheets is in perfect register when printed onto the same sheet of paper.

The principle of the offset press has already been described, and the essential details may be noted in our sixteenth sketch. The aluminum plate is held on one cylinder, and is inked by a set of ink rollers, and kept moistened by dampening water rollers. The aluminum plate transfers its images onto the rubber blanket, which in turn offsets the images onto the sheets of paper

that are steadily fed through the press by automatic mechanism. The offset press is capable of as many as 4,000 to 5,000 impressions per hour, which, in the case of the *Scientific American* covers, printed "four up," or four sets of plates at a time, means a color is printed on 16,000 to 20,000 covers each hour. Naturally, four colors require four times the number of impressions.

The offset process is peculiar in that it permits printing on coarse paper as well as highly coated paper. This is not so with the usual press, which must work with smooth paper in reproducing half-tone or color work satisfactorily. The reason for this is that if too light a pressure is applied, only part of the half-tone dots print. If too much pressure is employed, the dot is smashed into the paper with a resulting muddy, heavy appearance. The usual method of overcoming these obvious difficulties with the letterpress is to employ a very coarse half-tone screen, 85 or even 65 lines to the inch. These screens will print more clearly on coarse paper, but naturally the dots are quite prominent and not suitable for high-class work. The offset process gives the user the choice of any paper, ranging from a fine coated paper to a rough antique stock. Incidentally, the best results are obtained with a rough finished paper.

The articles on wood engraving and figure drawing will be continued in our October issue. If your subscription expires, renew it at once.



By
Himself

MAJOR; CARICATURIST PAR EXCELLENCE

By WILL CRAWFORD

Art Director, Publishers' Service Bureau.

There has lately come to this country a caricaturist whose work is attracting nation-wide attention although he has been here only six months.

He is Henry Major, whose work in the *New York American*, particularly in connection with the notorious bucket-shop trials, bids fair to gain for him the reputation of being America's foremost character cartoonist.

Although he is a Hungarian by birth and arrived in New York from London in March, Henry Major is already thoroughly an American and he intends to remain one. As he said to the writer in almost perfect English only a few days ago:

"I am an American. I wish I could become a citizen right away. It is too long to wait to become an American citizen. Why should I have to wait when I want to be a citizen? I felt just as if I were at home as soon as I left the ship that brought me here. Everyone has been so kind and considerate to me. I shall never leave America."

Having studied in the foremost continental art schools and having drawn for the

Amsterdam (Holland) *Telegraph* where he was a friend and associate of Louis Raemakers, the great Dutch cartoonist, and later for the London *Telegraph* for a short time before coming to America, Major has a background few American artists are blessed with. But most of all he has a real innate genius for character depiction. His trained eye sees at a glance the personal characteristics of his subject and he places them on paper in the fewest possible lines. Probably no American cartoonist or caricaturist achieves the results obtained by Major in anywhere near as few or as simple lines. Major gets a maximum of character in a minimum of line.

Three days after he arrived in New York Major got his first assignment from Mr. Hearst's *American*. That alone augurs well for him, for Mr. Hearst has always been the first to grab an artist of prominence and most of America's newspaper artists were developed by him.

The famous Murphy glucose trial was in progress at the time. "Boss" Charlie Murphy, the big chief of Tammany Hall, than whom there is no more elusive individual in the metropolis from the standpoint of the newspaper men and photographers, was suing a partner in a war-time glucose deal for a huge sum of money of which he claimed to have been defrauded. It was the "Boss'" first recorded appearance in a public court room and the photographers were barred by order of the court. It reminded many of the old-timers of the fight between Thomas Nast and "Boss" Tweed.

Now, Mr. Hearst has for a long time been registering enmity toward the "Boss" and desired to give unusual space to the slightly unsavory glucose case. Major was assigned to make courtroom sketches of the "Boss" and his associates.

He came into the courtroom accompanied by an *American's* photographer. Major could speak no English and the photographer knew no other language. Major sat down beside the writer in the press corner, between the jury box and the witness chair. He carried sketch book covers and a few sheets of fine toothed drawing paper.

As the writer pointed out to him the various political celebrities he rapidly

sketched them. After each one he would pass the drawing to the writer to have the name of the subject appended.

The next day the *American* printed nearly half a page of the sketches and they made an instant hit. It was said that Major received a contract calling for a very large salary at Mr. Hearst's personal direction immediately after the publisher saw the sketches.

He has been working steadily for the *American* since then. He has been assigned mostly to courtroom work, although a few times he has made sketches in connection with interviews, as for instance, when John D. Rockefeller recently celebrated his birthday anniversary and chatted with newspaper men outside of the little church he attends at Tarrytown. Major's sketches of the oil magnate were to many the most interesting part of the story of the birthday observance the following day.

The various political and legal personages who have figured in the expose of Wall Street bucketshops have learned to know Major and to fear the biting qualities of his caricatures. Several times Federal Referee Harold P. Coffin, has been appealed to by witnesses to order Major from the room. Needless to say, the referee has allowed Major to work without interruption.

Major has a most engaging personality and already is a favorite with the newspaper fraternity in New York. He is of medium build, slightly dark with a mop of black hair that never stays in place. He frequently pauses in his work to brush his locks out of the way. He has twinkling eyes and a smile that make friends for him wherever he goes. When he first came to New York he could not speak more than a dozen words of English, although his French is remarkably fluent. In the short six months he has been here, although most of the time at work on routine newspaper assignments, he has picked up an excellent command of English and he rarely has to fall back on French in a conversation.

Major uses an ordinary drawing paper in his work and although the reproduced sketches, like those of the artist himself and the writer, accompanying this article, give the impression he uses Conte crayons or Lecimer's lithographic crayon, he works



Courtesy N. Y. American.

with an Eversharp magazine pencil and the regular Eversharp heavy soft graphite leads. For an eraser he carries a wad of soft kneaded rubber. In the courtroom he works rapidly with broad confident strokes of the pencil. Because of his rapid execution he catches the fleeting expressions that make a real character study. He gets his light shading effects by bearing lightly on the paper which has a fine grained tooth.

Ralph A. Blakelock, N. A.

The Association of American Art Students recently nominated the great painter Ralph A. Blakelock, N.A., for perpetual honorary membership. Mr. Blakelock, prior to his death, was one of the organizers of the Association; he it was who suggested the American beauty rose as the symbol of that growing, beautiful feeling which should exist between all art students, struggling to attain success through organization. His original painting of this rose hangs on the walls of the Association's headquarters, and despite flattering offers for its purchase, is not for sale.



ARTIST WILL CRAWFORD, *Caricatured.*

ATHLETICS PATRONIZING ART

Brain as well as brawn will henceforth figure in the Olympic games. We mean not merely the brain which directs the body in feats of strength and speed and skill, but also that which works on its own account for the production of literature and art. Formal announcement is now made of what was some time ago intimated: that at next year's games there will be competition in a new pentathlon of literature, music, painting, sculpture and architecture, with three medals in each, presented to the winners by the President of the French Republic in person.

Practitioners of letters and the fine arts, says the *New York Tribune*, will doubtless preen their feathers with grateful pride at this promotion to equality with the champions of the stadium. That was something unknown in the age of Pericles. True, the greatest orators, poets, painters and sculptors used to attend the games to display their works. But they did so merely as hangers-on in the crowd, like the innumerable peripatetic tradesmen who dot Epsom Downs on Derby Day. There was no thought of admitting them to competition

for the crown of wild olive. And we are not sure that any of them ever won quite as much contemporary attention as the winners of the games.

Two conditions make this new competition peculiarly interesting. One is that all the works submitted must be new, original and specially made for this occasion, and the other that they must all have some relation to athletics. The next few months, then, should see extraordinary activity in letters and art, with odes to "Babe" Ruth, Molla Mallory symphonies, paintings of Dempsey and Carpentier, and statues of Vardon and Hagen. Just how the points of excellence will be reckoned is not disclosed. Perhaps it will be necessary to have Eleusinian mysteries as well as Olympic games. In any case it seems to be assured that next year's sporting season will be a high time for the highbrows.

Noises and Alarms About Reality of Art

It is the tendency of all critics of the art objects exhibited in public museums to exaggerate unreasonably any reflection on their genuineness. The result of this mood is to unsettle the public estimate of such exhibits until everything is made to appear more or less of a fake. That is why the publicity given to the mistakes of experts may have an injurious influence on the public's estimate of the value of museums.

Certainly with the Metropolitan Museum of Art giving free symphony concerts in order to attract the public there to see its beauties nothing ought to be done to diminish the possible pleasure of visitors. Because, says a writer in the *New York Herald*, Dr. Bode erred in his judgment on a wax bust it does not follow that all the objects in the Royal Art Gallery of Berlin are dubious. When an impostor brought to the Louvre a bogus Greek tiara it did not put the rest of the articles to be seen there under suspicion because a curator was temporarily deceived. Most of the beauties of various periods of art shown in our museums are genuine, and it is unfair that rows between experts or dealers should be allowed to shatter the faith of the public which the museums are designed to instruct and delight.

Bust by
Janet
Scudder.

COUNTESS
MARIO
VENTURINI



A New Art School

Numerous resident and correspondence schools of art and photography are opening throughout the country, bringing the total to three hundred and five. One is planned for Hartford, Conn., and one is under way in Philadelphia.

Probably the most important announcement is that which appears in all of the art publications concerning the Franco-American Academy of Art, a resident school founded by Countess Mario Venturini, of Paris. Countess Venturini, better known in America as Countess Yorska, was the founder of the French Theater in New York, and is an artist of no mean ability. She is well known in the select art and dramatic circles of New York and Paris, and is an intimate friend of Janet Scudder, the internationally famed American sculptress whose works are on exhibition at the Musee du Luxembourg, Paris, and at the Metropolitan Museum of Art.

Associated with her will be Mr. Bert Cobb, former Executive Secretary of the American Art Association, and a nationally known water colorist and dry-point etcher. Mr. Cobb is probably better known to the American public as a caricaturist, having succeeded Homer Davenport as cartoonist for the Republican National Committee; and because of his work which appeared in newspapers and magazines in every state in the Union. His portrait etchings of Countess Venturini, William C. Durant, and Senator Edwards (one of which is reproduced in this issue) are already known in the galleries as the best work of their class.

Working with Mr. Cobb will be an instructor from the College of Fine and Applied Arts, Beaune, Cote d' Or, France. The school is founded only because of the scarcity of good, uncrowded schools teaching the fine and graphic arts at both morning and evening sessions. They are located at 144 W. 72d Street, New York.



STUDY; Courtesy Ars Minima Galleries

FIGURE DRAWING FOR THE AMATEUR. A CONTEST

By a former Yale student, now an artist-photographer. This is the twenty-third of a series.

I had no idea that my suggestion in the July issue of THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST would meet with such a hearty and instantaneous response; evidently not only the concerns themselves are interested but the students and commercial designers as well.

We are reproducing this month, courtesy of one of the figure study concerns, a rather chaste little pose, a large number of which have been sold, I understand. But my purpose in writing was to announce a contest this month conducted by the Triart Publishing Company, of 422 West Thirty-first Street, New York. The concern, with the co-operation of this department, is offering two prizes, ten and five dollars, as a first and second prize for the best pencil or pen-and-ink sketch made from any of their photo studies.

Drawings (which must not be traced or enlarged by any mechanical method), must be received in the offices of this magazine on or before October 15th, this date giving the students along the Pacific Coast sufficient time to gather material and do their

work. The idea is to give the students at large practice in rendering in pen and ink, and in pencil, where no model is available, and being able to adapt the design to some particular purpose, such as a book-cover, an advertising design, illustration, etc. The finished drawings should not be over 11 x 14 inches in size, nor under 5 x 8. They may be finished in wash, pen and ink, sepia, crayon, or pencil, and the winning drawings, if of sufficient merit, will be published in this magazine.

As Mr. Southard has written in past articles for the Y. M. C. A., "get in the swim," get some practice; make a try! Another contest of a similar nature will be announced in the October issue of the magazine, one in November, and so on. The drawings in this, the first of the contests, must be made from Triart Publishing Company's studies, and the original, from which the sketch was made, must accompany the student's work. All drawings and accompanying photos will be returned if sufficient postage is enclosed for that purpose.

We expect, in a few issues in the future, to review prominent books on anatomy, figure drawing, etc., in these columns, advising the students what is worth while and what is not. Publishers desiring books reviewed can forward them to this office, in care of the Book and School Department. Books always have and always will, exert a great influence in school life, whether it be an art academy or a law school. Properly read and studied they form sturdy bulwarks of mental reference and comparison when the student faces the problems of life in a studio where he is to earn his living, or advanced studies in the life classes of one of the worth-while schools in the larger cities. It cannot be denied that frequently, without intending to do so, some of the instructors in the life classes use highly technical anatomical terms, or French expressions which the average student finds himself at a loss to understand. A little careful study each week would make him quite familiar so that, when the fall sessions of school begin, he is less apt to become discouraged or thrown "at sea."

"The human body," says Auguste Rodin, "is like a walking temple, and like a temple it has a central point around which the volumes place and spread themselves."

Copies of
this
print
will not
be accepted in
the
contest.

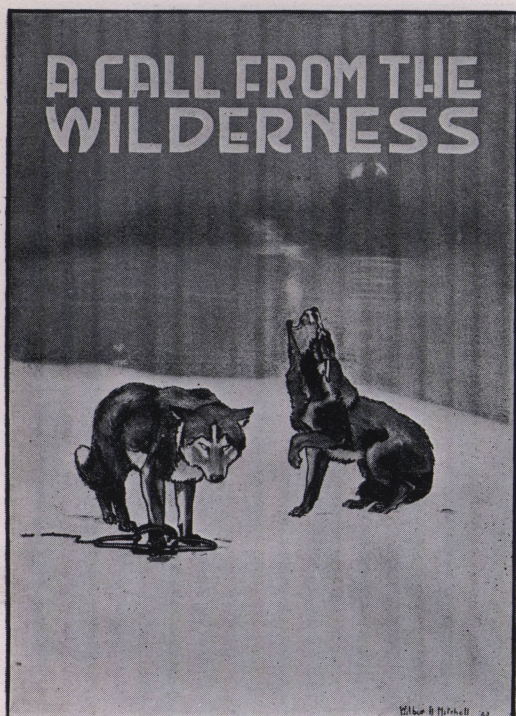


THE
LILIES
*Courtesy
of
Triart
Publg.
Co., N.Y.*

U. W. A. Parkes, in his book on anatomy published by William Wood and Company, New York, says that, "Artistic anatomy is an all-engrossing study, and the leading of students to appreciate the wonder and beauty of the created form has ever been one of my greatest pleasures. The importance of a sound knowledge of anatomy is exemplified by the works of painters and sculptors throughout the whole history of art. It is not now possible to determine exactly how the ancient Greeks acquired their knowledge of the human figure, but is sufficient to stand beside the Dying Gaul and the Belvedere Torso in Rome or other noble Greek creations, to feel instantly that the genius and inspiration of Greek art

was built upon a profound understanding of human anatomy. With this foundation, Greek sculptures have come down to us as marvels of execution, filled with vigor, and animated by life."

We shall try, in our small way, through the pages of this magazine, to bring the student to a better and more wholesome understanding of the human figure as applied to modern fine and graphic arts, and shall, without fear or favor, urge upon the student the purchase and use of bits of sculpture, prints of famous paintings, artistic photographs, and books. With this equipment, supplemented by conscientious work in an art class, you cannot fail.



THIRD PRIZE—By a N. J. Student

UNITED Y. M. C. A. SCHOOLS' ART COURSES

By FRANK R. SOUTHARD

Head of the Commercial Art Department

A moment's glance at the men and women in the art game who are doing things and are successful reveal at once the fact that they are continually striving, thinking and practicing. It is this constant repetition of effort that eventually becomes a habit. Once a habit—and a good habit—it is just as easy to keep practicing as it is to eat three meals a day. Having a purpose—a definite aim and hewing to the line sooner or later is bound to breed successful efforts—first in small ways, then in big ways.

Opportunity lies all about the art student. The unfortunate fact is that the art student does not see it or if he or she does no effort is made to take advantage of it.

Among the many opportunities are the numerous competitions that are offered by large business concerns, organizations for social welfare and uplift, and various schools and scholarships. In referring to business concerns, true it is that it is all

advertising propaganda which I know is disdainful to many, but which the successful artist will tell you honestly and frankly is very valuable. The competition in cover designs which was held two years ago by a large paper concern went so far beyond their expectations in quality, results, and response that a large traveling exhibition was made throughout the country. The exhibition was commented on so favorably that many concerns made a request for an individual permanent form of the contest which resulted in one of the finest books that has ever been produced and for which no expense has been spared to make it useful and practical. Every person who took an interest in this competition has never regretted it. Those who were fortunate to get into the exhibition have realized unexpected returns and publicity while those who never dreamed of getting their work into a book along with other artists appreciate that the effort they made has amounted to more than any remuneration they might receive. Those interested will see what I mean if they will look at "Constructive Cover Designing."

I encourage every student I come in contact with either in class-room work or correspondence method to take advantage of these competitions and contests. Even though there may be no prize or remuneration, the greatest return to the student is in the fact that he or she aroused themselves and made an effort. Win or lose, this is worth a great deal.

Only last spring the American Humane Association, with headquarters at Albany, New York, renewed their annual contests in poster and writing with sufficient awards to make the contest interesting to any art student. These methods of publicity to aid the prevention of cruelty, especially cruelty to children and animals, interests every human being on the face of the earth. The appeal is a big one and, therefore, any art student is foolish not to take advantage of possibly getting before such a large audience. Those students who continually complain that they never had a chance are mistaken. In the first place, the above Association has enrolled in its membership the people who do care, who have a purpose in life, who do think, who are leaders. Success may be contagious and surely the getting into the spirit of

this good company is only another step toward success and recognition.

Many of the Y. M. C. A. School commercial art students caught the spirit and enthusiasm of the poster contest and responded with many efforts. I have been informed that the work was of a very high character. But it is more interesting to know that two of the students won prizes and another honorable mention. This goes to show that it does pay. These students were in competition with many throughout the entire country. It made the directors of the school feel proud and especially happy to know that the encouragement, aim, and effort of the "Y" courses had real merit and value to them—that the sincerity and purpose aided in winning recognition for its students. It might be well for me to state right here that the contest was held in such a way that there was no possibility of the jurors or even the association to know where the posters came from, thus removing the slightest suggestion of favoritism.

Through the courtesy of L. L. Wilder, Field Secretary of the Association, I am able to reproduce two of the prize-winning posters and one receiving honorable mention.

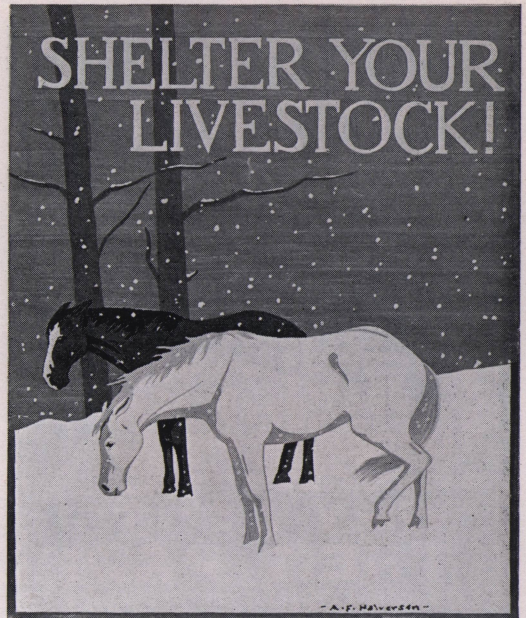
Albert Halverson, of Sioux Rapids, Ia., won second prize in Group IV, and William B. Mitchell, of Asbury Park, N. J., third prize in the "Cruelty of Trapping Animals" contest.

Jacob Miller, of West Brownsville, Pa.—honorable mention.

The three posters have all the simplicity that I have tried to make the students see is a first requisite. Get your message across just as simply as you can. Simplicity adds power and directness. The composition of these ideas is splendid. The one concerning the livestock has quiet arrangement and the action is so slight that it adds to the suggestion of cold—which succeeds to create an appeal.

In the "Call from the Wilderness" note how the action of one fox emphasizes the attitude of the other and vice versa. The suggestion of cold is powerful with the sombre simplicity and the breath of the animals on the still air.

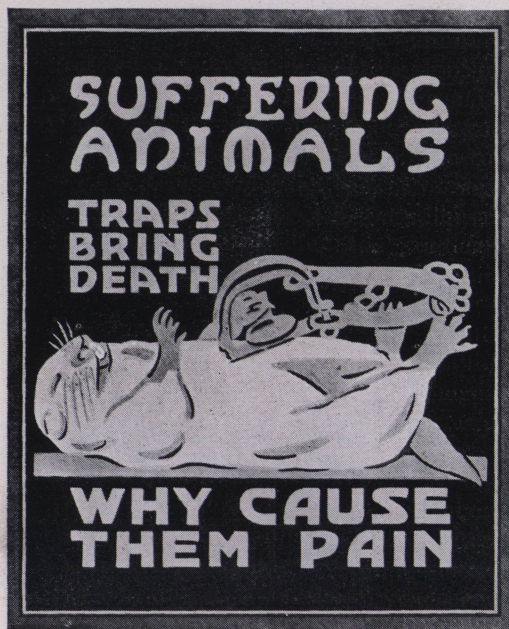
The school feels proud of these three students and hopes that these reproductions will be an inspiration to all the other students.



SECOND PRIZE — *By an Iowa Student*

Take note that in the August issue of the AMERICAN ART STUDENT there were two competitions. It would be most interesting to see how many students show an interest and also keep their eyes open for the big contest of the Humane Association for next year.

The following students have done meritorious work the past month: Earl Ochs, Fort Hancock, N. J.; W. C. Goerner, Minneapolis, Minn.; Rollin Ayres, Centerville, S. D.; Frank Wellnitz, Michigan City, Ind.; Homer Albright, Fort Dodge, Ia.; Admiral Meade, Eau Claire, Wis.; Rufus Willis, Augusta, Me.; Mae Whitson, Davenport, Ia.; Gilbert Daring, Voorheesville, N. Y.; A. F. Conley, East Rutherford, N. J.; Edward Fiester, Hastings, Neb.; Clarence Brewer, Council Bluffs, Ia.; Christian Hettling, Loraine, Wis.; Ray T. Stockdale, Kansas City, Kas.; Charles B. Baldwin, Darby, Conn.; Albin O. Hoffman, Columbia, S. C.; Henry Stock, U. S. S. Newport, N. Y.; Mrs. Catherine Clough, Washington, D. C.; George Podorson, Coney Island, N. Y.; John Nimphius, Bronx, N. Y.; William Bunce, Stillwater, N. Y.; George Merritt, Chelsea, N. Y.; Miss Grace Van Alstine, Fort Wayne, Ind.; Mrs. Paul Lewis, Peoria, Ill.; Robert Newman, Danville, Va.; Harry L. Millward, Harrisburg, Pa., and Hans Larsen, San Francisco, Cal.



HONORABLE MENTION — *By a Penna. Student.*
JACOB MILLER

"ILLUSTRATED BY"—

By M. L. BLUMENTHAL

This article continued from our May, July, and August numbers. Reprinted by permission from "The Saturday Evening Post." Copyright 1922 by The Curtis Publishing Company, Philadelphia, Pa. Mr. Blumenthal is one of America's foremost illustrators, and was an art instructor of one of the present staff editors of this magazine.

"For the love o' Mike," he wails, "only this! The beast"—meaning the art editor—"I'll show him! I'll show him!"

He slams his real French *beret* on his head, rushes madly out and over to the beast's cave, muttering as he runs, "The stingy devil! Only this pittance for two days' work! I'll show him! I'll show him!" He is admitted to the art editor, who smilingly asks, "Well, Penpusher, what now?"

"Huh?" says Penpusher. "Mr. Scribbla, I—I—I—wa-want to thank you for your generous check. I hope you'll send me a job very soon again," and so on.

Of course, all that's just an attempt to liven up this occasion. Usually the price is satisfactory all around and everybody is happy about it.

Page Twenty-four

The tenth and last question: "Now, Mr. Blumenthal, not that I want to appear unduly curious, but just as a matter of interest, to settle an argument—I hope you won't think I'm inquisitive—but how much do you make a week?" The answer is, almost enough to live on—some weeks!

So far I have touched only magazine illustrating, making pictures for the periodicals you are used to seeing. Not all the magazines—unfortunately and woe is us—use only drawings for illustrations. Most of them use both drawings and photographs, and others, usually technical magazines, use only photographs as illustrations. These photographs come for the most part from the large news-photograph syndicates. Still other magazines foolishly—yea, foolishly—appear entirely unillustrated. These we may well ignore. You have never heard of them anyhow. Still other magazines illustrate with photographs and with cartoons reprinted—with credit given—from the newspapers or wherever else original cartoons are published. Again this type of magazine is as useful to the illustrator as is an umbrella to a fish—just about!

NEWSPAPER ILLUSTRATION

Passing along, we come next to the illustration of newspapers by line drawings, cartoons, photographs and the comics. Newspaper illustrations deserve more than a word, especially the cartoons and the amazingly sought-for and influential comics. Cartooning, political and social, is a separate and distinct art, and the really successful cartoonists are few, surprisingly few. The cartoonist wields a tremendous influence upon public opinion, and the aid of a well-known cartoonist in a political battle, for instance, is a very powerful asset. Consider the work of such men of the recent past as Homer Davenport, Linley Sambourne, Thomas Nast, Sir John Tenniel and the other great ones. Usually the big newspaper cartoonists invent their own ideas for cartoons. Sometimes they are arrived at in editorial conferences.

And now the comics, and some of their creators, who command moving-picture-star salaries. By that I don't mean the moving-picture press agent's dream of what the moving-picture stars get; I mean

the actual iron men that are rolled in the star's direction on pay day. I really believe there is a slight difference.

But back to the comics, or the funnies, as the eager youngsters call them. Some comics are, I believe, for the majority of newspaper buyers the sole reason for buying. In popularity they vie only with the column, or little piece of a column—also a comic—headed, "Situations Wanted—Female."

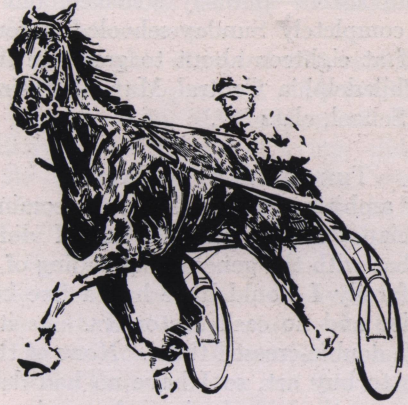
The big and popular comics are, as you doubtless know, not controlled or published solely by any one newspaper. They are syndicated in two ways. In one method a number of newspapers all over the country form an association, pay the comic makers' salaries and control their entire output. All these newspapers use the drawings, or strips, as they are called. In the other way the syndicate pays the artist either a flat salary or royalties, or both, and then sells his work to as many newspapers—only one in each town, however—as will buy it.

It is estimated by the wise ones that the big comic men earn a yearly stipend of a size to make the old-time prince's income look like a poor peasant's collection of marks, rubles or Mexican dollars, and I believe it to be true.

Just a word at this stage for the magazine-cover makers and their work. This again is a specialized branch of periodical graphic art, and the successful cover designers are, of all the magazine-picture makers, best known to the public. As far as subjects for covers are concerned, the pretty-girl ones are away far in the lead, with no second. Whenever a magazine uses a cover portraying something other than the usual gazelle-eye, bob-tressed, swan-necked lady it feels that it is laying the supreme sacrifice at the altar of Art—spelled with a big A.

Once every thousand years some foolish editor decides to break away from the pretty-girl tradition. A couple of years ago one decided to make the break, and started a series of men's heads and figures as a direct slap at the thrall of feminine beauty. It was a grand success—not! Old Vox Populi bawled right out in meeting. So the repentant editor came back into the warmth of the fold and again showed the usual periodical charmer.

During the last decade a very important branch of illustration has come into its



NEWSPAPER SKETCH — *Geers.*

own and forms an exceedingly large field for the picture maker. I refer to commercial illustration, as it is called, or the making of pictures for advertisements. Many of our very best illustrators have turned their talents in this direction and find every opportunity to put just as much careful drawing and painting into the work as they did in the legitimate, so to speak. Look at the really splendid advertisements involving clothing, automobiles, chocolate layer cakes, tires, hams, machinery, canned goods, oranges in full color, and what not in the back pages of the magazines. They, more often than not, are real works of art. Nothing could be finer. It used to be that the real dyed-in-the-wool, crackajack illustrator and his only slightly less crackajack co-workers turned up their noses at advertising illustrating. No longer is such the case. Our very best people are doing it, and I believe it to be true that their pictures are on the whole as carefully handled and reproduced as in the editorial pages of the magazines.

Cheer up! This is almost done! It has been heavy going, I know, and you have been very patient; but I would like to include just a few more phases of the subject, and to answer with, I hope, some measure of information another question that is often asked. It is also a prize. Here it is: "When did you become conscious of your talent for making pictures?" A personal reply to that might help some.

My own little story, and I give it for what it is worth, is this: After going through the unique processes of being born, nursed, spanked, coddled—along with twelve broth-

ers and sisters—publicly schooled and almost completely Sunday-schooled, I found myself at eighteen about to graduate from the Philadelphia Central Manual Training High School, class '97.

THE START OF A CAREER

My ambitions centered upon becoming a physician. Lucky enough that I didn't, for what with the generous spreading of my mob family I would have had a fine large practice and no cash customers. As it is, I have double-crossed them. None of them wants to buy art, so I have no bad debts. I was counting on winning a free university scholarship. Seven of them were given out for the year's best averages. I came in eighth. A would-be medico was nipped because nobody had the price or desire to send me to college.

I remember distinctly that when I was somewhat recovered from not hearing my name as the lucky seventh our free-hand drawing teacher came to me and said, "Blumenthal, why don't you take the free scholarship to the art school?" He said it with a loud, doleful accent on the "you," with a somebody's-got-to-take-it sort of an emphasis. So I replied, "Well, I simply can't go home without a free scholarship of some kind. I'll take it." And that's the curdling tale of how it happened with me.

Every family in the world possesses and loudly boasts some member—a son, a daughter, a niece, a nephew, a cousin—who shows astounding untaught ability to draw. The usual line of patter is this: "Say, I want to tell you about my kid. He's only two years old—never had a lesson in his life, but draw? Say, that kid has real inborn talent. He can sit down and draw right on the edge of a newspaper the best dog-gone likeness of anybody you ever saw. Yes-sir! I'm not kiddin' you! I don't know where he gets it—never heard of it in mine or the wife's family; just comes natural, I guess; but he's a wonder! Now I want you to tell me what to do with a kid like that."

Under my breath I say, "Kill him while he's young and happy." Aloud I say: "Let him alone! If his talent is any good, let him alone until he is about eighteen or twenty. Give him a good, sound general education—through a university if possible, and let him carry his art instruction on subservient to that until his general

education is finished. If his urge toward art **work is strong** you can't kill it; it will live **in spite of** what you do. If it isn't **strong it isn't** worth nursing. By forcing it **you'll probably** develop the youngster into a mediocre illustrator, and goodness knows his competition, as such, will be fierce. The woods are full of them. A second-rate physician or lawyer or dentist can always make a pretty good living, but a second-rate artist is hopeless."

If, however, you want to enter your youngster in an art school just as a means of rounding out a good working education, I say, fine; nothing could be better; but for pity's sake don't force what you fondly think is talent. The chances are dollars to doughnuts that it isn't. If you want to find out definitely take the youngster, with some examples of his original work, to a successful illustrator or artist and he'll put you straight. You take his word for it. I'd a million times rather see a child of mine grow up to be a good cabinetmaker than a poor artist—yes, and far rather a journeyman bricklayer or plumber, if I dare aspire so high.

BEWARE OF YOUTHFUL GENIUS

This business of being buttonholed about the genius son, daughter, nephew, niece or cousin would still be funny if it didn't happen quite so often. Occasionally it's funny, even at that. When I finished this article in longhand I took it up to the factory that furnishes me money to live between stories and gave it to one of the stenographers to type. This done, I strolled out into the shipping rooms, and the head shipper ran seven-eighths of the way to meet me, his face aflame with excitement.

"Say, Mr. B.," he exploded, "I want your advice. I gotta little nephew over in Camden and y'oughta see that kid draw," and so on.

He is still the head shipper, but only because I didn't have influence enough to get him fired. Needless to say, I have lots of youthful Rembrandts brought to me, and about one in a thousand has a talent that amounts to a hill of beans.

The gentlefolks bring in their hopefuls, together with large bundles of copies of lovely ladies, flower-and-fruit pieces and Christmas cards with real artificial snow on 'em, and that are absolutely worthless.

Anybody can copy, but only the great exception can originate. Anybody who can learn to write can learn to draw, but I think nobody can learn to create. It's a real gift. It can be nourished from little, but the spark must be there.

Illustrating is a pleasant way to make almost a living; I can think of no pleasanter way, unless possibly it is being an editor, art editor, author, professional coupon clipper or permanent champion heavyweight of the world. None the less, it is pretty hard and exacting work, and only the comparative few arrive—the very comparative few. For one illustrator who makes a good living hundreds do not. I write that in all faith, not to be discouraging to the hopeful young illustrators—not at all; but still—at that it might help to keep down competition. You never can tell!

The End

Prohibition and Art

In the olden days a first-rate painter was not regarded with suspicion if he was a "boozehound." Later, of course, we found out that brains stultified with alcohol didn't produce masterpieces of art or literature or surgical cures. The other day we received from R. C. Thackery (we hope, for the sake of the great English writer that there isn't a very close relationship) a postal on which had been written, "Your articles referring to Prohibition finish me. To me they were a wonderful example of what is wrong to say. When reason comes to you and you admire Governor Al Smith I want your magazine."

We presume the reference to "Gov. Al Smith" refers to the New York executive, though Mr. Thackery hails from Wisconsin. We had, in our April issue, criticised the sacrilegious painting by J. F. Kaufman in which the Saviour was pictured as a hooch manufacturer. Due to a printer's error, Mr. Thackery didn't get our references to the fact that the wine made in those days was grape juice, and was called "wine" just as all grain was known as "corn" though corn was not grown in Egypt. We think that we'd have loved to have sipped some of that pure, fresh grape juice had we lived in that time, and we refuse to accept the false ideas that Christ took advantage

of his miraculous powers to make some alcoholic home brew.

To those who attended the exhibit, let us address this question, "How did you like the canvas by Morris Kantor? Didn't it fill you with the joy of living—didn't it do its bit toward making the world a prettier, better and happier place in which to live?" The canvas was entitled, "What Do I Seek?"

One more word about Governor Smith. We're with him heart and soul; he took oath to enforce the Constitution and the laws of the United States, and this magazine has every reason to believe he was not guilty of perjury. We would like to drop the "booze issue" in these columns, but if artists and art critics insist in dragging it in, we have no intentions of ducking issues.

MAIN STREET AND ART

By R. W. BROWN in *Harper's*

Our immediate and ultimate need is a conception of art that will not treat the work of the creators as something detached. There must be respect for the legitimacy of good work, whether it happens to be "commercial art" or "practical art" or "religious art" or "fine art."

Despite the misunderstanding between the public and the high priests, they are inseparable in their misfortune, and their salvation must be worked out mutually. It cannot be denied that Main Street needs the urbanity of spirit that art could give it.

But Main Street has enough elemental good sense to know that it cannot thrive on the exotic nourishment that sustains Greenwich Village. Main Street suffers from a bilious kind of asceticism, but asceticism is possible also in New York, or Paris or wherever men shut themselves together so closely that they lose contact with the emotional experiences of a great variety of other men.

The provincial is in dire need of a quickened sense of humor; but his need is no more dire than that of those men and women who set themselves up both as creators and as judges of what ought to be good for him.



THE ANGELUS

*Courtesy of
Perry
Pictures
Co.*

Restored Masterpieces

What does it matter whether "masterpieces" in the public galleries be genuine or not so long as they be beautiful and true to type? By "genuine" one is apt to infer unrestored. A thing of beauty is not valuable because of its antiquity, but because of its workmanship and the closeness with which it approaches the esthetic ideal.

The work of the old masters is more valuable than that of modern men because the old masters were better and more consummate craftsmen. They knew their trade from start to finish. They prepared their own canvases; they ground and mixed their own paints; they could draw and they could apply their paint; they designed and, in many cases, carved their own frames. The sculptors carved their own marble, stone or wood, or cast their own metal—in short, they were craftsmen.

Today it is the exception to find the painter who can draw correctly. He uses trade-manufactured colors; he knows little or nothing of chemistry. A handful of sculptors can carve in the stone, but the majority are merely modelers in clay who allow what they call the mechanical work of translating their model into marble to be done by Italian artisans.

It is quite reasonable to suppose that a work of art five or six centuries old would, during that lapse of time, suffer to a certain extent. Why should it not be restored? But the restoration should be done by a craftsman so imbued with the spirit of the time of the fragment that it may be difficult for the expert (*sic*) to see where the genuine ends and the restoration begins. If he succeeds, then the restorer has done a good piece of work. Unfortunately, many a masterpiece is ruined by unsuccessful restoration.

Art is one of the few things in which the world has not progressed. It seems to go

in cycles. The Greeks brought it to a high degree of excellence when Greece declined. Then again a high-water mark was touched by the Italians in the sixteenth century. Today we are floundering in the depths of ineptitude, out of which a few men are trying to drag us, but until the younger men, on whom the future art depends, return to the tenets of the Greeks and the masters of the sixteenth century we will continue to decline.

Decadence in art is the forerunner of disaster, and in every case, save three, where a world power has disappeared it will be found that just previous to the downfall the art of the country declined. The three exceptions are Japan, the Germans of the East, the United States, which, while too young to have an art of its own, is the inheritor of all that has gone before, and Great Britain, which somehow manages to hold its own, notwithstanding the slump in its art.

—G. F. Scotson-Clark.

TARPAULIN COVE

The wind has fallen with the sun, and now

Only its faintest murmur moves the air;

The ripples whisper underneath the bow

Like sleepy children's voices hushed in prayer.

The dreaming sea breathes slowly in its sleep;

Only the stars are waking, and they lie
Immeasurably distant in the deep

Unfathomable darkness of the sky.

And so we creep to harbor, very still

Amid the sleeping silence of the world,

To where the schooners lie beneath the hill

That watches o'er them when their sails
are furled.

Among them like a new-come ghost we glide,
Shatter the stillness with our anchor-chain,

And as its echo dies away, the tide

Of sleep floods shoreward from the sea
again.

*By H. A. Bellows; courtesy of Macmillan
Co., N. Y., Publishers of "Highland
Light and Other Poems."*

MORE EFFECTIVE CUTS ARE OFTEN MORE ECONOMICAL

By MASS, in *Oral Hygiene*

Too many of us, as advertisers, are prone, when the need arises for an illustration of a new product, to send out and "have a cut made," regardless of the shape or size of the space to be occupied by the advertisement in which the illustration is to appear. And, to our dismay, when the layout is made up, often the only way to make the cut fit is to sacrifice every opportunity for any but the most commonplace display.

These things the art student and commercial artist should remember, for sooner or later they are called upon to help in the designing of an advertisement, or placing of same in some appropriate medium. Accompanying this article we print an advertising cut, a clever bit of pen and ink work, courtesy of a sporting cartoonist.

Sometimes, in advertisements, the cut is too big—just too wide to permit setting even a narrow column of type alongside it; we find that we have, in our haste, included background details which are unimportant.

If you want to prepare a cut that will be universally useful for the catalog, magazine copy or stuffers, figure it to fit the *smallest* of the various layouts it is to occupy, then it will fit any of them.

And the likelihood is that it won't be too small for any of them. "Pose" the product for the photographer so that it is attractively shown within the smallest practical dimensions; often a side view is more attractive and takes less space than a full view. When the cut itself is made, eliminate all needless detail. Often it is advisable to have the engraver eliminate all background, making a so-called "silhouette" halftone.

Your small cut will often be more effective than a bigger one—and of course the cost is less. Persistency in inserting the same advertisement, with no change of wording or illustration, is a trait of some advertisers.

A prospective customer wrote to a firm whose advertisement never seemed to change:

"Have noted your picture of one pair corduroy pants in *Home Magazine* for



EFFECTIVE
SPORTS
CUT

By Ray C.
Geers

past four months. More I see of them better I like them. If not sold as yet, please enter my order for same."

Cartoonist Green in Limelight Again

Bert Green, cartoonist, whose wife obtained a divorce in Reno a year ago after they had been married fifteen years, has married her again. The second wedding ceremony was performed recently in the home of Rev. C. A. Whitmarsh, pastor in the Diamond Hill Methodist Episcopal Church in Cos Cob, Conn., with only three friends present.

Cartoonist Green recently entertained several of his friends at his yacht club, including illustrators and cartoonists.

Ralph Barton, noted caricaturist, who designed the curtain for the "Chauve Souris," attended the opening performance of "Little Old New York" at the new Cosmopolitan Theater on Columbus Circle on August 1st, to make caricature sketches of notables at the premiere. These sketches have been assembled on a drop curtain which constitutes one of the features of "Little Old New York."

Both Mr. Green and Mr. Barton have studied and worked in Paris, and an effort will be made to add, we hear, one of them to the instruction staff of the Franco-American Academy of Art.

Old Hippodrome to Be Art Center

An army of workingmen, architects, artists and builders have commenced the work of reconstructing the interior of the New York Hippodrome which will be opened next fall as the super-vaudeville theater of the B. F. Keith circuit. The estimated cost of the transformation is approximated at \$165,000.

E. F. Albee said yesterday that, "Choral societies, symphony orchestras, opera clubs, ballet classes, dramatic societies and glee clubs will be encouraged to make the Hippodrome their headquarters and place of schooling," he stated, "and to look forward to it as the scene of their first public appearances.

"I aim also to make the theater an ideal place of artistic education for collegians, art students and school children of the greater city," continued Mr. Albee. "There will be assembled in the building a representative array of the masterpieces of modern and ancient painters, a collection of art objects of established authenticity and many works of decorative sculpture and weaving."

The Albee and Keith interests have spent millions of dollars in work requiring the services of architects, artists, mural decorators, sign painters, vaudeville cartoonists, poster artists, cover designers, etc.

The Patient Teacher

Whether for beginners or artists or teachers of art the "Patient Teacher" is a remarkably effective aid. The beginner is surprised and delighted to find that he can make good copies of cartoons and simple drawings at his first trial. The amateur with a slight amount of skill turns out life-size drawings or paintings of his friends, pictures that are in true proportion and many times better than he has ever done unaided.

The artist corrects his weak points and develops his skill in new directions by analyzing the work of master artists. He can reproduce every stroke of their pen if desired, and in any desirable degree of enlargement. The teacher finds that pupils quickly assimilate points of technic because they are able to apply them at once and effectively in actual making of pictures.

Anyone with or without teacher or previous training can use these amazing little aids and develop his skill in half the time. Send for booklet. Inexpensive.

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Another Contest Coming

A. Sartorius and Company, color manufacturers, have taken over the fifth floor of 32 Union Square, New York, increasing their office and laboratory space. Plans are being made for a nation-wide poster and water contest; particulars of which will be announced in this magazine next month.

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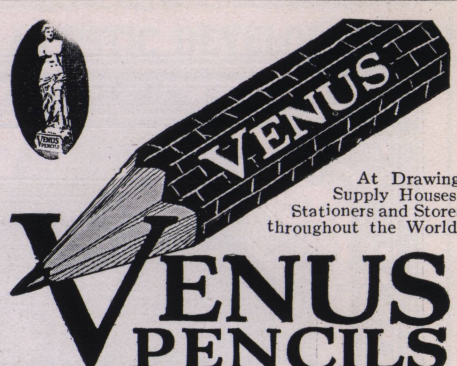
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desires to announce that he will aid one hundred young men or women art students with sincere, practical courses in COMMERCIAL ART consisting of new methods of personal instruction by mail which have proved of great value to many hundreds of students and are the shortest and surest route to success.

Many schools and instructors unconsciously go over the heads of their students forgetting or assuming that the students may or may not have had the necessary fundamentals which are absolutely necessary to any artist. Mr. Southard has planned and arranged the courses so that the fundamentals are given their proper place. With a good foundation any young man or woman, can with some ability, effort and persistency and proper guidance make a name or place for him or herself.

As no two individuals are alike Mr. Southard has laid great stress on the developing of each individual. Every effort is made to encourage and develop natural ability by careful, thoughtful criticism and suggestion, only made possible by a wide and broad experience of years of training and teaching and contact with thousands of students.

The artists who are receiving large sums for their efforts appreciate the value of IDEAS. Few students approach art studies with the development of IDEAS as the important objective. One of the many distinct and unique features of Mr. Southard's methods is to train the student to think, draw, and successfully handle original IDEAS. This is the direct purpose of the courses.

Every young man or woman sooner or later finds out that "everything has got to be paid for." A successful career has its price. There are many ways and methods of approach. Mr. Southard has summed up twenty years' experience which has included service in engraving concerns, studios, handling large advertising campaigns, illustrating magazines, books, and newspapers, creating cartoons, European experience, and study of a highly technical order under some of the most prominent artists of the day. The courses which contain the personal touch offer practical training which have guided many students and aided them to avoid the pitfalls and mistakes that art students make.

Tuition at art schools runs into hundreds of dollars. Mr. Southard has reduced this cost to a mere fraction of this expense enabling any young man or woman an opportunity to develop themselves where the tuitions would be prohibitive. This self-investment will be rewarded many hundredfold and it is only in the future years that the students can appreciate the real value.

Mr. Southard has sought the aid and inspiration of the best minds on art subjects and practical teaching. The highest ideals are maintained so that no matter what field the student prepares

for he will be inspired and aided from the very best sources obtainable.

"What to do with a picture or idea after it is finished?" is answered by a constant and persistent training with actual aid in this very important conclusion to any course. No positions are guaranteed during or after the period of instruction. Most guarantees are false lures. But Mr. Southard does offer and **has helped and aided the student to help himself.** This is the sincere and only way and every student who has been thus aided has been most grateful for the practical guidance.

Beginners are astonished at the rapid advancement they can make by getting this form of help. It is a step-by-step method to success.

Advanced students will find that the courses contain answers and suggestions and the necessary professional instruction which is just what they have been looking for and which is the very thing that will put their work "across."

Advertising men, solicitors, printers or other professional men and women will find these courses a great aid in enabling them to get their ideas across to others. The ability to graphically express themselves with suggested pictures, layouts or ideas adds tremendous power to their other abilities.

Mr. Southard suggests that the coupon below be filled out carefully and distinctly and sent at once so that he might send a questionnaire similar to those used in the best art schools and which enables an instructor to make a more judicious and careful examination of the student's training or ability. With the return of the questionnaire the student is requested to submit sketches, copies, original efforts or drawings that the student has made. (Please enclose return postage.) A free criticism will be made and suggestions as to just what to do and what courses to pursue or as to whether it would pay the student to invest his time or money. In choosing one hundred students Mr. Southard will only choose those students he conscientiously feels that he can aid.

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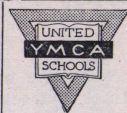
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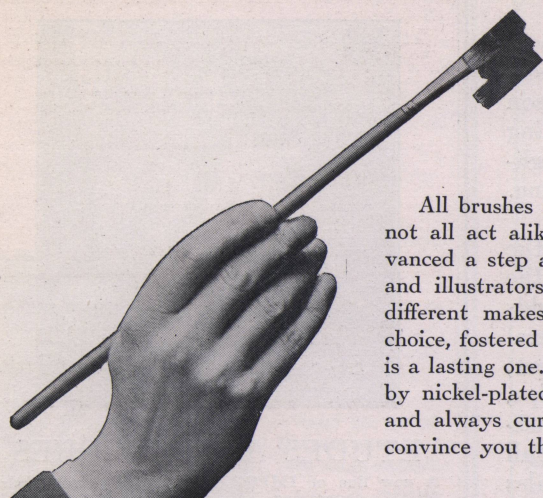


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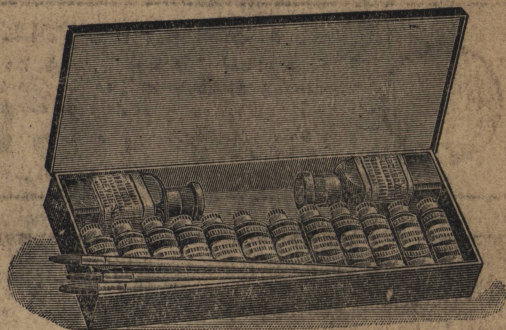
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